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GRACE ALONE

PRAISE 18

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GRACE ALONE



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TABLE OF CONTENTS

1. KNOWING YOU (ALL I ONCE HELD DEAR)	4
2. I LOVE THE LORD	14
3. FATHER OF LIFE	24
4. SHALLOW WATER	31
5. I CAN BEGIN	40
6. PRECIOUS LORD	50
7. IN YOUR PRESENCE/NONE LIKE YOU, O GOD . .	59
8. I STAND IN AWE	70
9. OUR GOD	82
10. FOREVER I WILL BE YOURS	90
11. YOU RESCUED ME	97
12. GRACE ALONE	105



Knowing You

(All I Once Held Dear)

Words and Music by
GRAHAM KENDRICK

Rubato

mp

$E\flat\text{maj}^9(6)$ Dm^{11} $D\flat\text{maj}^9(6)$

5

Gently ♩ = 58

SOLO
mp

C2

All I

8

once held dear, built my life up on, all this world re-veres and

F^2/A C F^2/A G/B C F^2/A C^2/G

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11

wars to— own. All I once thought gain I have—

Am⁷ C/D Gsus G⁷ F G C

14

count - ed — loss, spent and — worth - less — now com - pared to—

F²/A G⁷sus C F²/A C²/G Fmaj⁹ Dm⁷

17

this. *mf* Know - ing You, Je - sus, know - ing You, there

MEN unison mf Know - ing You, Je - sus, know - ing You, there

Gsus G⁷ F C F² G C

20

is no great - er thing. You're my all, You're the best, — You're my

is no great - er thing. You're my all, You're the best, — You're my

Am G(add4) Fmaj7 Dm F C² E F² A

23

joy, my right - eous - ness. — I love You, Lord. — Now my —

joy, my right - eous - ness. —

WOMEN unison mp

C² G F² C² E F² A Gsus G7

26

heart's de - sire is to — know You — more, to be — found in — You and

F² A F C F G C F² A F C² E

29

known as Yours. To pos - sess by — faith what I —

Am⁷ Gsus G7 F G C

32

could not — earn, all sur - pass - ing — gift of right - eous -

F²/_A G C F²/_A G/B C Fmaj9 Dm⁷

35

ness. — Know - ing You, Je - sus, know - ing You, there

mf

Gsus G7 F C F² G

38

is no great - er thing. You're my all, You're the best, — You're my

Am G(add4) Fmaj7 Dm F C² E F² A

41

joy, my right - eous - ness, — and I love You, Lord, — I

I love You, Lord, — I

C² G F² C² E F² A C² G F²

44

love You, Lord.

Guitar Solo

C² E Fmaj9 C² G F² A G B C G B C⁷_{sus} B_b F A

f

48

f Know - ing You, Je - sus, know - ing You, there

Fm *Ab* *C* *G* *G7sus* *G* *C2* *E* *F* *C* *F2* *G* *C*

52

is no great - er thing. You're my all, You're the best, — You're my

Am *G(add4)* *Fmaj7* *Dm* *F* *C2* *E* *F2* *A*

55

mf *unison* joy, my right - eous - ness, — and I love You, Lord, — I

unison *mf* I love You, Lord, —

C2 *G* *F2* *C2* *E* *F2* *A* *C2* *G* *F2*

58 SOLO

love You, Lord. Oh, to—

mp

I love You, Lord.

C²/_E F² C²/_E Gsus G7

61

know the pow'r of Your ris - en life, and to know You in Your

F C²/_E C_E F A G B C F A F C²/_E C_E

mp

64

suf - fer - ings. To be - come like You in Your—

mf

CHOIR mf

To be - come like You in Your—

Am Gsus G F G C

67

death, my Lord, so with You to live and nev - er die. *f* Know - ing

death, my Lord, so with You to live and nev - er die. *f* Know - ing

E/*A* *G* *C* *F*²/*A* *F* *C*²/*E* *Am*7(4) *C*/*F* *Dm*7 *G*sus *G*7

71 *SOLO cont. on melody*

You, Je - sus, know - ing You, there is no great - er

f *F* *C* *F*² *G* *C* *Am* *G*(add4)

74

thing. You're my all, You're the best, — You're my joy, my right - eous - ness. —

*F*maj7 *Dm*/*F* *C*²/*E* *F*²/*A* *C*²/*G* *F*²

77

You're my all, You're the best,— You're my

C^2/E F^2/A C^2/G F C^2/E F^2/A

80 SOLO

joy, my right - eous - ness,— I love You, Lord,— and I

mf

unison mf *mp*

joy, my right - eous - ness,— and I love You, Lord,— and I

unison mf

C^2/G F^2 C^2/E F^2 C^2/G F^2

83

mp

I love You, Lord.

love You, Lord.

mp

I love You, Lord.

$\frac{C^2}{E}$ F^2 $\frac{C^2}{G}$ F^2

86

C^2 $E\flat maj^9(6)$ Dm^{11} Cm^9 Gm^{11}

* Accomp. Track ends here. Full album contains remaining transition material which segues to "I Love the Lord."

I Love the Lord

Words and Music by
KELLY WILLARD
and JEFF JANSEN

With much feeling ♩ = 57

SOLO
mp

I love the Lord for He heard my voice, He heard my

mp

$E\flat\text{maj}7$ $A\text{m}7(\flat 5)$ $E\flat$ $D\text{m}7$ $G\text{m}7$ F/G

cry for mer - cy; I love the Lord be - cause He

$E\flat\text{maj}7$ $A\text{m}7(\flat 5)$ $E\flat$ $D\text{m}7$ $G\text{m}$ $E\flat\text{maj}7$ $A\text{m}7(4)$ $D7$

turned His ear to me, I will call on Him as long as I live.

$G\text{m}$ $G\text{m}/F$ $G\text{m}/E$ $C\text{m}7$

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9

CHOIR unison
mp

I love—the Lord— for He heard— my voice,— He heard— my

F7sus F7 Bb2/D Ebmaj7 Am7(b5)/Eb Dm7 Gm7 E/G

12

cry for mer - cy;— I love—the Lord— be - cause— He

Ebmaj7 Am7(b5)/Eb Dm7 Gm Ebmaj7 Am7(4) D7

15

turned His ear— to me,— I will call on Him— as long as I— live.— The Lord— is

Gm Gm/F Gm/E Cm7 Eb/F Bb Eb/Bb Bb F/A

18

gra - cious and right - eous, — our God — is full of com - pas -

Gm Ebmaj⁷ B^b2 F/A Gm Ebmaj⁷

mf

21

- sion. — The Lord pro - tects the sim - ple - heart - ed,

B^b2 B^b/D Eb D⁷sus D⁷/F[#] Gsus⁴/₂ Gm

24

He has be - come — my sal - va - tion. — I love — the Lord —

B^b/C C⁹ F⁷sus F7 B^b2/D

add SOLO
WOMEN unison
mp

26

for He heard— my voice,— He heard— my cry—

$E\flat\text{maj}^7$ $A\text{m}^7(b5)$ $E\flat$ $D\text{m}^7$ $G\text{m}$

28

for— mer - cy;— I love— the Lord—

$E\flat\text{maj}^7$ $A\text{m}^7(b5)$ $E\flat$ $D\text{m}^7$ $G\text{m}^7$ F G

30

be - cause— He turned His ear— to me,— I will

$E\flat\text{maj}^7$ $A\text{m}^7(4)$ D^7 $G\text{m}$ $G\text{m}$ F $G\text{m}$ E

32

call on Him— as long as I— live.—

$C\text{m}^7$ $E\flat$ F $B\flat$ $E\flat$ $B\flat$ $B\flat$ $B\flat^2$ D

34

2nd time only

Yea, ——— hey, oh, ———

Vocals: 2nd time only
mp

building

I

love the Lord, ———

I

love the Lord. ———

Eb maj9

Eb
FCm
Bb Bb

Gm7

Dm7

Eb maj9

Eb
F

1st time: Elec. guitar solo

37

1.

2.

I love You, Lord. ———

Lord, ———

mf

Ah, ———

I ———

love the Lord, ———

1.

2.

Cm
Bb Bb

Gm7

Dm7

Cm
Bb Bb

Gm7

Bb
D

Eb maj9

Eb
F

40

I love— You,

I love— You, Lord,—

I do.—

La la— la la— la la

I

love the Lord.

Cm
B \flat B \flat Gm⁷B \flat
DE \flat maj⁹Cm
F

42

Oh, the Lord— is— gra - cious and right -

The Lord— is gra - cious and right -

Cm
B \flat B \flat E \flat
B \flat B \flat F
A

Gm

E \flat maj⁷*mf*

44

- eous, — our God — is full — of com - pas - sion. — The Lord pro -

- eous, — our God — is full of com - pas - sion. —

Bb2

E
A

Gm

Ebmaj7

Bb2

Bb
D

47

tects the sim - ple - heart - ed, He has be - come — my — sal - va -

mf Ah, — Ah —

unison

Eb

D7sus

D7
F#Gsus4
2

Gm

Bb
C

C9

50

- tion. —

unison
mp

I love — the Lord —

for He heard — my voice, —

He heard — my

F7sus

F7

Bb²/_D

Ebmaj7

Am7(b5)
Eb

Dm7

Gm

mp

53

cry

for mer - cy; —

I love — the Lord —

be - cause — He

Ebmaj7

Am7(b5)
Eb

Dm7

Gm7

Ebmaj7

Am7(4)

D7

56

56

I will call on Him— as long as I— live,—

turned His ear— to me,— I will call on Him— as long as I— live,—

Gm Gm F Gm E Cm7 Eb F

This block contains the musical notation for measures 56 and 57. It features three staves: a vocal melody staff, a vocal harmony staff, and a piano accompaniment staff. The key signature has two flats (Bb and Eb). The lyrics are: "I will call on Him— as long as I— live,—" for measure 56, and "turned His ear— to me,— I will call on Him— as long as I— live,—" for measure 57. The piano accompaniment includes chord symbols: Gm, Gm/F, Gm/E, Cm7, and Eb/F.

58

58

I will call on Him— as long as I— live,—

I will call on Him— as long as I— live.—

Bb Gm7 Cm7 Eb F

This block contains the musical notation for measures 58 and 59. It features three staves: a vocal melody staff, a vocal harmony staff, and a piano accompaniment staff. The key signature has two flats (Bb and Eb). The lyrics are: "I will call on Him— as long as I— live,—" for measure 58, and "I will call on Him— as long as I— live.—" for measure 59. The piano accompaniment includes chord symbols: Bb, Gm7, Cm7, and Eb/F.

60

live, I will call on Him— as long as I—

rit.

rit.

Bb2 *Gm7* *Cm7* *Eb F*

rit.

62

a tempo *molto rit. (ad lib.)* *p* *3*

live. Hmm, Hmm

a tempo *molto rit.*

Bb *Bb D* *Ebmaj7* *Bb2*

a tempo *molto rit.*

Father of Life

Words and Music by
PHIL KRISTIANSON
and BILL BATSTONE

Flowing, in a slow four ♩ = ca. 63

(Strings)

5

SOLO: 1st time only

10

mp

MEN unison

mp 2nd time only

F

C
E

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12

Au - thor of Life.

Au - thor of Life.

$B\flat^2/D$ C/E F Gm^7/F

14

Fa - ther, You free - ly of - fer Your heal - ing

Fa - ther, You free - ly of - fer Your heal - ing

F C/E

16

wa - ter of life. You

wa - ter of life. You

$B\flat^2/D$ C/E F E/A

CHOIR: 2nd time only

18

wel - come all the thirst - y whose

wel - come all the thirst - y whose

B \flat F/A Gm⁷ F

20

wells have run dry to

wells have run dry to

Gm Gm/F C/E F F/A

22

love and ten - der mer - cy, like a

love and ten - der mer - cy, like a

B \flat F/A Gm⁷ F

24

1. riv - er from on - high.

2. riv - er from on high.

1. 2.

C/E B \flat ²/D C/E B \flat ²/D C/E

27

F C/E B \flat ²/D Gm7(4)

30

F B \flat /F F C/E

33

CHOIR
mf

You

B \flat ²/D Gm7 F Gm7 E/A

35

musical score for measures 35-36. The system includes a vocal line with lyrics, a piano accompaniment, and a chord line. The lyrics are: wel - come all the thirst - y whose. The piano accompaniment features a flowing eighth-note melody in the right hand and a simpler bass line in the left hand. The chord line indicates the following chords: Bb, F/A, Gm7, and F.

wel - come all the thirst - y whose

Bb F/A Gm7 F

37

musical score for measures 37-38. The system includes a vocal line with lyrics, a piano accompaniment, and a chord line. The lyrics are: wells have run dry to. The piano accompaniment features a flowing eighth-note melody in the right hand and a simpler bass line in the left hand. The chord line indicates the following chords: Gm, Gm/F, C/E, F, and F/A.

wells have run dry to

Gm Gm/F C/E F F/A

39

musical score for measures 39-40. The system includes a vocal line with lyrics, a piano accompaniment, and a chord line. The lyrics are: love and ten - der mer - cy, like a. The piano accompaniment features a flowing eighth-note melody in the right hand and a simpler bass line in the left hand. The chord line indicates the following chords: Bb, F/A, Gm7, and F.

love and ten - der mer - cy, like a

Bb F/A Gm7 F

41

SOLO only
mp

riv - er from on high. Oh,

C
 E

Bb^2
 D

C
 E

43

Fa - ther, — the ones who — love You drink deep - ly —

F

C
 E

45 *rit.* *freely*

of You and nev - er die.

Bb^2
 D

C^7
 E

F

rit.

Shallow Water

Words and Music by
PAUL CLARK

In two $\text{♩} = 52$

F⁶₉

mp

3 G² 1. 2.

SOLO: 1st time only

mp

6

Take me out of the shal - low wa - ter where I can stand on my own.

MEN unison: 2nd time only

mp

Take me out of the shal - low wa - ter where I can stand on my own.

G

$\frac{C}{E}$ Em

C

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9

Car - ry me o - ver the deep - est part — where I

Car - ry me o - ver the deep - est part, — I

Am G $\frac{C}{E}$ Em

12

trust in You — a - lone. — If hold - ing You — is a weak -

trust in You — a - lone. — If hold - ing You — is a weak -

C Am D

15

- ness, Lord, — don't let me be — so strong. —

- ness, — don't let me be — so strong. —

Em C $\frac{G}{B}$ Am

18

Take me out — of the shal - low wa - ter, in Your — arms is where I — be -

Take me out — of the shal - low wa - ter, in Your — arms is where I — be -

G $\frac{C}{E}$ Em F C

22

1. long. —

CHOIR mp

Shal - low wa - ter. —

1. G² F⁶₉

26

2.

CHOIR

La

div.

la

unison

la

la

la

la

la

la

la

long. —

2.
G²

Bm⁷

Em⁷

Gmaj⁹
B

C²

D⁷_{sus}

30

La

la

la

la

la

la

la

la

G²

Bm⁷

Em⁷

Gmaj⁹
B

C²

D⁷_{sus}

34

La

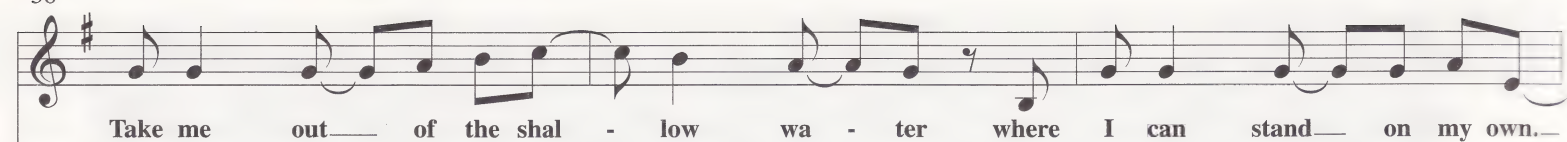
la

la

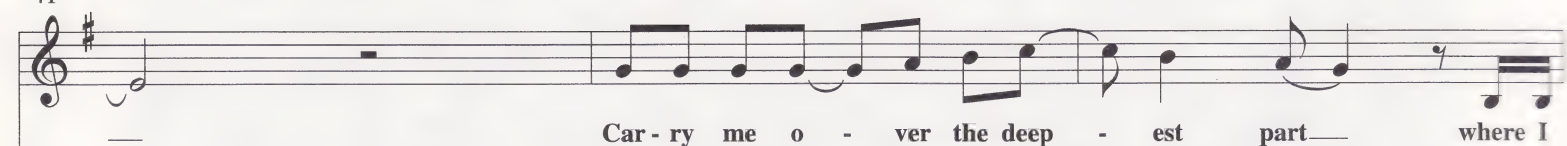
F⁹

D⁷_{sus}

38



41



44

trust in You a - lone. If hold - ing You is a weak -

C Am D

47

- ness, Lord, don't let me be so strong.

Em C $\frac{G}{B}$ Am

50

Take me out — of the shal - low wa - ter, in Your —

Take me out — of the shal - low wa - ter, in Your

G C/E Em F

This system contains measures 50, 51, and 52. It features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics are "Take me out — of the shal - low wa - ter, in Your —". Below the vocal line is a piano accompaniment in treble and bass clefs. Chord symbols G, C/E, Em, and F are placed above the piano part. Measure 50 ends with a fermata over the final note.

53

arms is where I — be - long. —

arms. *unison* Shal - low wa - ter, —

C F#9

This system contains measures 53, 54, and 55. Measure 53 continues the vocal melody with the lyrics "arms is where I — be - long. —". Measure 54 has a vocal rest followed by a piano entry marked "unison" with the lyrics "Shal - low wa - ter, —". Measure 55 continues the piano accompaniment. Chord symbols C and F#9 are placed above the piano part. The system concludes with a double bar line.

cues: 2nd time

56

Oh,

oh

shal - low wa -

div.

(shal - low)

shal - low wa -

div.

(shal - low)

G²F⁶

59

where I be - long,

Hmm,

Hmm,

1.

(ad lib. fill)

- ter,

(shal -)

- ter,

(shal -)

G²

1.

62

2.

oh,

unison

shal - low wa -

unison

F₉⁶

64

hmm.

- ter.

G²

I Can Begin

Words and Music by
KELLY WILLARD

Gently ♩ = 59

First system of music. Treble and bass staves. Chords: B \flat , Cm B \flat . Tempo: *mp*. Includes a triplet of eighth notes.

Second system of music. Treble and bass staves. Chords: B \flat , Cm B \flat . Includes a triplet of eighth notes.

Third system of music. Treble and bass staves. Chords: B \flat 2, A \flat 6 B \flat , B \flat 7, E \flat , B \flat D. Includes lyrics: "Let me look in - to Your eyes, Lord Je - sus,". Marked *SOLO mp*.

Fourth system of music. Treble and bass staves. Chords: Cm7, E \flat B \flat , F A, E \flat G, E \flat F. Includes lyrics: "let me touch the nail prints in Your hands.".

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9

Lead me to the place where I can trust You

B \flat 2 A \flat 6/B \flat B \flat 7 E \flat B \flat 2/D

11

so I may find grace in time of need.

Cm7 E \flat /B \flat A \flat 2 E \flat /G E \flat /F

13

I can't live with - out Your ho - ly pres - ence, and

WOMEN unison
mp

I can't live with - out Your ho - ly pres - ence.

B \flat 2 A \flat 6/B \flat B \flat 7 E \flat B \flat /D

15

I don't have — to strive — to — en - ter in.

Cm7

E \flat
B \flat F
AE \flat
GE \flat
F

17

Know - ing that — Your blood — has made — pro - vi - sion,

Know - ing that — Your blood — has made — pro - vi - sion.

B \flat 2A \flat 6
B \flat B \flat 7E \flat B \flat 2
D

Gm7

19

right here where — I am — I — can be - gin.

Be - gin to

CHOIR

Be - gin to

Cm7

E \flat
FB \flat B \flat 2
D

21

mf

love

You,

and I

will

praise

mf

love

You,

and I

will

praise

E \flat

F

B \flat B \flat
DE \flat

F

mf

24

mp

You.

I will

draw

near

to

You

be- cause— You

mp

You.

I will

draw

near

to

You

be- cause— You

unison

B \flat B \flat 2
DE \flat

D7sus

D7
F \sharp

Gm7

Dm7

27

love me, Oh, pre - cious Lord.

love me.

Cm7 B \flat D E \flat 2 E \flat F E \flat 2 B \flat E \flat m(#7) B \flat E \flat m6 B \flat B \flat

31

F E \flat E \flat B \flat D Gm B \flat E \flat Cm7(4) F G G B

35

SOLO
mf

Ev - 'ry time I think a - bout Your mer - cy,

C2 B \flat 6 C C7 F C E

37

Ho - ly One, — whose heart — is full — of grace; —

My

*Dm*⁷ $\frac{F}{C}$ $\frac{G}{B}$ $\frac{F}{A}$ $\frac{F}{G}$

This system contains measures 37 and 38. Measure 37 features a vocal melody starting on a half note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. Measure 38 continues with eighth notes A4, G4, F4, E4, and a dotted half note D4. The piano accompaniment in measure 37 has a right hand with eighth notes G4, A4, B4, C5 and a left hand with a half note D4. In measure 38, the right hand has eighth notes G4, A4, B4, C5 and a left hand with a half note D4. Chord symbols are placed above the piano staves: Dm7, F/C, G/B, F/A, and F/G.

39

wound - ed spir - it melts — a - way — in - to Your arms — of love, — and

mp

Ooo, —

*C*² $\frac{B\flat 6}{C}$ *C*⁷ *F* $\frac{C^2}{E}$ *A*m⁷

This system contains measures 39 and 40. Measure 39 features a vocal melody starting on a half note G4, followed by eighth notes A4, B4, C5, and a dotted quarter note B4. Measure 40 continues with eighth notes A4, G4, F4, E4, and a dotted half note D4. The piano accompaniment in measure 39 has a right hand with eighth notes G4, A4, B4, C5 and a left hand with a half note D4. In measure 40, the right hand has eighth notes G4, A4, B4, C5 and a left hand with a half note D4. Chord symbols are placed above the piano staves: C2, Bb6/C, C7, F, C2/E, and Am7.

41

mf

once a - gain — I look in - to — Your — face and be - gin to

mf

Ooo — Be - gin to

Dm7 F/G C C/E

43

love — You, and I will praise —

love — You, and I will praise —

F G C C/E F G

mf

46

46

You. I will draw near to — You be - cause — You

mp

mp

unison

C $\frac{C^2}{E}$ F E7sus $\frac{E7}{G\#}$ Am7 Em7

49

49

1. love — me, Oh, — pre - cious

love — me.

1. Dm7 $\frac{C}{E}$ F2 $\frac{F}{G}$

51

Lord. So, I will

So, I will

F²/_C Fm/C C² C/E

53 2.

love me, Oh, I'm glad You

love me, I'm glad You

2. Dm7 C/E F2 C/E

55

love me, Oh, pre - cious

love me.

Dm7 C/E F2 F G

57 *Slower and freely to end*

Lord, Oh, pre - cious Lord.

F/C G7/C Dm7/C Am7/C Fm6/C Csus C2

Precious Lord

Words and Music by
JEAN MUNSEY

Slowly in four ♩ = 50

Abmaj7 Bb2 Cm2 Cm Dbmaj7(b5) Dbmaj7

The piano introduction consists of two staves. The right hand starts with a half note chord of Abmaj7, followed by a half note chord of Bb2, then a half note chord of Cm2, and a half note chord of Cm. The left hand plays a half note chord of Dbmaj7(b5) and a half note chord of Dbmaj7. The tempo is marked 'mp'.

4

WOMEN unison
mp

King of maj - es - ty, — Lord of roy - al - ty, —

G(no3) Gsus4 Gm Gsus4 F Gm F

The first vocal entry is for women in unison. It begins with a 4-measure rest, then enters on the 5th measure with the melody. The piano accompaniment consists of chords: G(no3), Gsus4, Gm, Gsus4, F, Gm, and F. The tempo is marked 'mp'.

8

an - gels bow — be - fore — Your ho - ly throne. — They're

Gsus4 Eb Ebmaj7 D7sus D7 F#

The second vocal entry begins at measure 8. The melody continues with the lyrics 'an - gels bow — be - fore — Your ho - ly throne. — They're'. The piano accompaniment consists of chords: Gsus4, Eb, Ebmaj7, D7sus, and D7 F#. The tempo is marked 'mp'.

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10

of - f'ring up — their praise, — Hal - le - lu - jahs raise, —

Gsus $\frac{4}{2}$ Gm Gsus $\frac{4}{2}$ F Gm F

12

in - cense burn - ing sweet - ly — un - to Thee.

Gsus $\frac{4}{2}$ Eb Ebmaj 7 D 7 sus D 7 F \sharp

14

CHOIR

Pure and Ho - ly One, — Lord, we hum - bly come — in

Ebmaj 7 Am 7 (b 5) Eb Dm 7 Gm 7

16

mf

ad - o - ra - tion, want - ing more of You. Pre - cious

$A\flat maj^7$ Cm^7 F^7sus F

18

Lord, all I want is You, no one

unison

$E\flat maj^7$ F $Gsus^4_2$ Gm

20

else fills my heart like You do. My

unison

$E\flat maj^7$ F $Gsus^4_2$ Gm F/G

22

hands I will raise, my voice sings Your praise; All I

Chords: Ebmaj7, F, D7/F#, D, Gm, E/G

Measure 22 features a vocal melody with triplet eighth notes and a piano accompaniment with eighth notes. Measure 23 continues the vocal melody with a triplet eighth note and a piano accompaniment with eighth notes. The key signature is B-flat major (two flats).

24

want, pre-cious Lord, is You.

Chords: Ebmaj7, F, Eb2/G, Bb2, Ebmaj7, F

Measure 24 features a vocal melody with a triplet eighth note and a piano accompaniment with eighth notes. Measure 25 continues the vocal melody with a triplet eighth note and a piano accompaniment with eighth notes. The key signature is B-flat major (two flats).

27

Chords: Ebmaj7, F, Ebmaj7, F, Gm

Measure 27 features a vocal melody with a triplet eighth note and a piano accompaniment with eighth notes. Measure 28 continues the vocal melody with a triplet eighth note and a piano accompaniment with eighth notes. The key signature is B-flat major (two flats).

30 *mf*

Ooo,

E♭maj7 *F* *E♭maj7* *F*

32

Ooo,

E♭maj7 *F* *Gm*

34

Ah

E♭maj7 *Dm7* *Cm11* *E♭maj7* *A♭6*

36

CHOIR unison
mp

King of maj - es - ty, —

Lord of roy - al - ty, —

Gsus $\frac{4}{2}$

Gm

Gsus $\frac{4}{2}$
FGm
F

38

an - gels bow — be - fore — Your ho - ly throne. —

They're

Gsus $\frac{4}{2}$
Eb

Ebmaj7

D7sus

D7
F#

40

of - f'ring up — their praise, —

Hal - le - lu - jahs raise, —

Gsus $\frac{4}{2}$

Gm

Gsus $\frac{4}{2}$
FGm
F

42

in - cense — burn - ing sweet - ly un - to Thee.

*G*sus $\frac{4}{2}$
E \flat E \flat maj⁷ D⁷sus D⁷
F \sharp

44 *building*

Pure and Ho - ly One, — Lord, we hum - bly come — in

E \flat maj⁷ A \flat m⁷(\flat 5)
E \flat Dm⁷ Gm⁷

46 *f*

ad - o - ra - tion, want - ing — more of You. Pre - cious

A \flat maj⁷ Cm⁷ F⁷sus F

48

Lord, all I want is You, no one

add cues: 2nd time

$E\flat maj^7$

F

$Gsus^{\frac{4}{2}}$

Gm

50

else fills my heart like You do. My

$E\flat maj^7$

F

$Gsus^{\frac{4}{2}}$

Gm

$\frac{F}{G}$

52

hands I will raise, my voice sings Your praise; All I

$E\flat maj^7$

F

D^7
F \sharp

D

Gm

$\frac{F}{G}$

54 1.

want, pre - cious Lord, is You. Pre - cious

1. Ebmaj7 F Eb2/G F/A

56 2.

want, pre - cious Lord, is

unison *mp ten.*

2. Ebmaj7 F F#sus ten.

ten.

58

You.

rit.

Eb Bb Bbsus4/2 Bb F Eb Eb2(#4) Eb Bb2

rit. *mp*

In Your Presence/None Like You, O God

Words and Music by
DEBBIE CISSNA

With expression ♩ = 58

$E\flat$
 $E\flat maj7$ $A\flat maj9$ $Fm11$
mp *accel.*

$E\flat$
 $D\flat$ $Cm7(4)$ $C\flat maj7(6)$ $B\flat7sus$ $B\flat7$
rit.

IN YOUR PRESENCE

SOLO: 1st time only

mp

Lord, I lay— my heart— be - fore— Your— throne,

CHOIR: 2nd time only

mp

Lord, I lay— my heart— be - fore— Your throne,—

$E\flat2$ $E\flat2$ $A\flat2$ $A\flat$
 G $B\flat$

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7

Lord, I bow my knee to You a lone. And

Lord, I bow my knee to You a lone. And

$E\flat 2$ Gm^7
 C Cm^7 $D\flat 2$ $B\flat 7_{sus}$ $B\flat 7$

9

though I know I'm guilty You forgive my sin,

though I know I'm guilty You forgive my sin,

$A\flat$ $A\flat 6$
 $B\flat$ $B\flat 7$ $E\flat 2$
 G $A\flat$ $E\flat$
 G

11

mf

cleanse me with—Your blood— so I may—en—ter— in.

To Your

CHOIR: All 3 times

mf

cleanse me with—Your blood— so I may en—ter in. To Your

Fm7

Bb7sus

Bb7

Fm7

Ab
Bb

Bb7

Abmaj7

Fm
Bb

14



SOLO: ad lib. on D.S.

pres - ence, that's where I long— to be, in Your pres - ence for

pres - ence, that's where I long— to be, in Your pres - ence for



Eb

Gm7

Ab

Bbsus

Abmaj7

Bb

Eb

Gm7

mf

17

all e - ter - ni - ty. And though I know— I'm guilt - y

unison

all e - ter - ni - ty. And though I know— I'm guilt - y

unison

$A\flat^2$ $\frac{A\flat}{B\flat}$ $B\flat^7$ $A\flat$ $\frac{A\flat^6}{B\flat}$ $B\flat^9$

19

You for-give— my sin, cleanse me with—Your blood— so I may en - ter

You for-give— my sin, cleanse me with—Your blood— so I may en - ter

$\frac{E\flat^2}{G}$ $A\flat$ $\frac{E\flat}{G}$ Fm^7 $B\flat^7sus$ $B\flat^7$ Fm^7

22

3rd time to Coda *mp*

1.

in _____ to Your pres - ence, Ooo, _____ to Your

in _____ to Your pres - ence, to Your

3rd time to Coda 

Bb7sus

Bb7

1. Fm
 Ab Eb^2
G

Cm11

25

2.

pres - ence.

pres - ence.

pres - ence,

Fm11

 Ab
 Bb

Bb7

Eb

Fm
Eb2. Fm
 Ab

28

to Your pres - ence. There is

mf

$E\flat^2/G$ Cm^{11} Fm^{11} $B\flat^7sus$ $B\flat^7$ $E\flat$ $A\flat^2/E\flat$

NONE LIKE YOU (Debbie Cissna)
 add SOLO: 2nd time

31

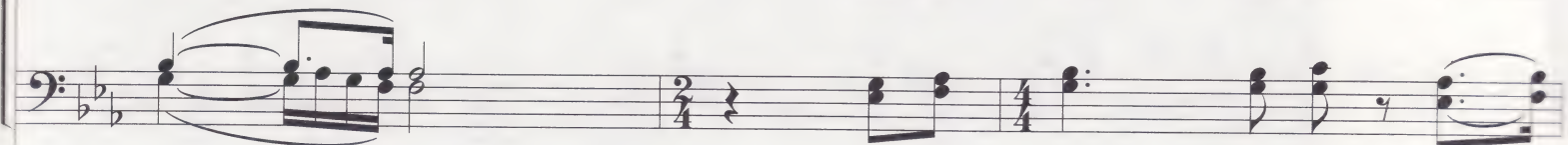
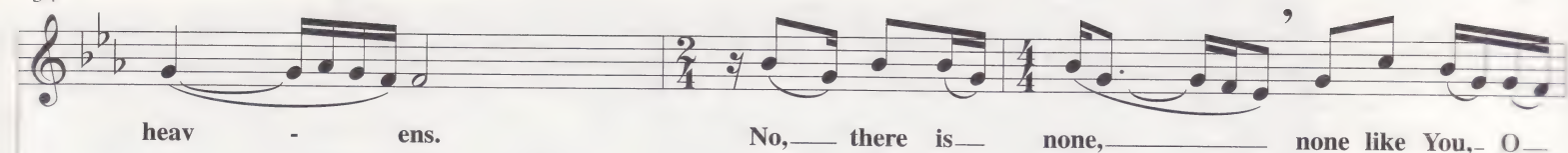
none like You, O God, Oh, Your glo-ry fills the

cues: SOLO both times

none like You, O God, Ah, Your glo-ry fills the

$E\flat$ $A\flat maj9$ $B\flat^2/D$ $E\flat^2/G$ $A\flat^2$ $E\flat^2/G$

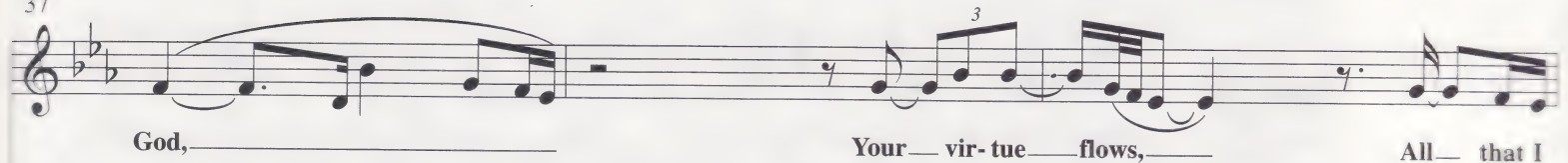
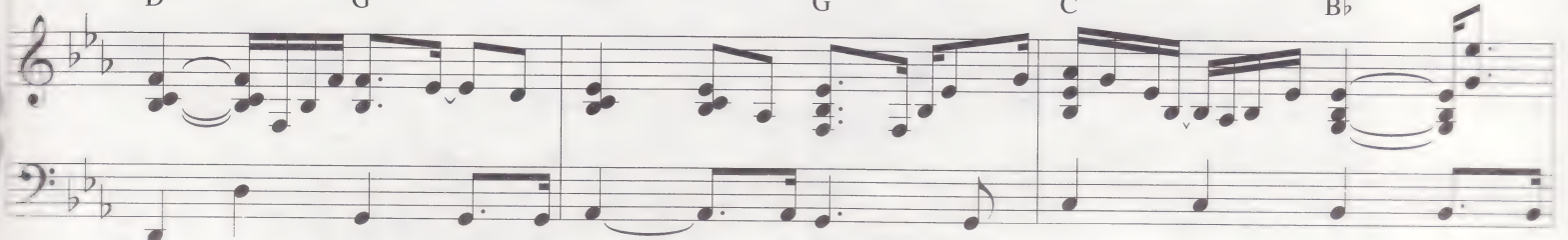
34

Fm⁹Bb⁷sus

Eb

Abmaj⁹

37

Bb²
DEb²
GAb²Eb²
GAb²
CEb²
Bb

40

need is in Your hand; there is none like

All that I need is in Your hand; there is none like

mp

mp

$A\flat 2$ $E\flat 2$ $Fm 7$ $A\flat maj 7$
 $B\flat$

42

You, Oh, Lord, there is none like

You, there is none like

$A\flat 2$ $B\flat$ Cm $Gm 7(4)$

44

1.

SOLO in

2.

D.S. al CODA mf

You. _____

There is _____

In Your _____

 mf

You. _____

There is _____

In Your _____

Abmaj⁷B \flat

1.

E \flat E \flat maj⁷ $\frac{A\flat}{E\flat}$

2.

E \flat D.S. al CODA mf $\frac{A\flat 2}{E\flat}$ Φ CODA

47

pres

- ence,

to Your

pres

- ence,

to Your

 Φ CODA $\frac{Fm}{A\flat}$ $\frac{E\flat 2}{G}$ Cm⁷

49

pres - ence.

pres - ence.

SOLO

I wan - na be

Fm¹¹ $\begin{smallmatrix} A\flat \\ B\flat \end{smallmatrix}$ Eb $\begin{smallmatrix} E\flat \\ G \end{smallmatrix}$

51

SOLO: ad lib. on repeats

In Your pres - ence, Lord, Ooo, Ooo,

SOLO: ad lib. on repeats

In Your pres - ence, Lord, Hmm, hmm,

ad lib. on repeats

in Your pres - ence, Lord,

$\begin{smallmatrix} E\flat \\ A\flat \end{smallmatrix}$ $\begin{smallmatrix} E\flat \\ G \end{smallmatrix}$ Cm⁷

play cue last time

53

1.2.

Oh,

prais - ing Your name.

Oh,

Oh, how sweet. —

that's where I wan - na be. —

1.2.

Fm11

A \flat
B \flat E \flat E \flat 2
G

55

3.

molto rit.

Ooo

3.

Fm11

A \flat maj7
B \flat B \flat 7susE \flat *molto rit.*

I Stand in Awe

Words and Music by
JACHIN MULLEN

Gentle acoustic feel ♩ = 63

mp

SOLO mp

SOLO: 1st time only

MEN: 2nd time only

G♭

A♭m
G♭

G♭

G♭²
B♭

I stand in awe,—

so a - mazed,—

to - tal - ly changed.

so a - mazed,—

to - tal - ly

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8

by Your pres - ence for - ev - er. Ev - 'ry time—

changed by Your pres - ence for - ev - er. Ev - 'ry

C \flat C \flat
D \flat A \flat m
G \flat

10

I look in - to Your eyes I see a

time I look in - to Your eyes I see a

A \flat mA \flat m
G \flat D \flat
F

12

glimpse of what— I al - ways want - ed to be, let me be

glimpse of what— I al - ways want - ed to be, let me be

G \flat B \flat m
FE \flat mE \flat m
D \flat

14

changed, let me be changed in Your

changed, let me be changed in Your pres -

C^b $A^b m^7$ $D^b 7_{sus}$ $D^b 7$ $\frac{C^b 2}{E^b}$ $\frac{D^b 7}{F}$

16

1. pres - ence. —

mp I stand in awe, —

1. $A^b m$ G^b C^b D^b

18

2. - ence. —

2. $A^b m$ G^b C^b D^b

20

Guitar Solo

Measures 20-22 of the musical score. Measure 20 is a whole rest for the guitar. Measures 21 and 22 feature a piano accompaniment with a treble clef staff containing eighth-note runs and a bass clef staff with a simple bass line. Chord symbols $G\flat^2$, $G\flat^2/B\flat$, $C\flat$, and $C\flat/D\flat$ are written above the treble staff.

23

Measures 23-25 of the musical score. Measure 23 is a whole rest for the guitar. Measures 24 and 25 feature a piano accompaniment with a treble clef staff containing eighth-note runs and a bass clef staff with a simple bass line. Chord symbols $C\flat/G\flat$, $C\flat/D\flat$, $G\flat^2$, and $G\flat^2/B\flat$ are written above the treble staff.

26

Measures 26-28 of the musical score. Measure 26 is a whole rest for the guitar. Measures 27 and 28 feature a piano accompaniment with a treble clef staff containing eighth-note runs and a bass clef staff with a simple bass line. Chord symbols $C\flat$, $G\flat^2/B\flat$, $A\flat m^7/D\flat$, and $D\flat^7$ are written above the treble staff.

At the end of measure 28, there is a vocal entry for the choir. The vocal line (treble clef) and the piano accompaniment (bass clef) both play the notes E and G. The lyrics "Ev - 'ry" are written below the vocal line. The dynamic marking *mf* is present.

28

time I look in - to — Your — eyes — I see a

time I look in - to — Your — eyes — I see a

The vocal staves (treble and bass clef) show a melody in a minor key. The piano accompaniment (treble and bass clef) features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Abm

Abm
GbDb
F

The piano accompaniment continues with a consistent eighth-note texture. The right hand has a more melodic line, while the left hand provides harmonic support with a steady bass line.

30

glimpse of what — I al - ways want - ed to be, let me be

glimpse of what — I al - ways want - ed to be, let me be

The vocal staves show a continuation of the melody. The piano accompaniment maintains the eighth-note pattern, with some chordal textures in the right hand.

Gb

Bbm
F

Ebm

Ebm7
Db

The piano accompaniment continues with the same eighth-note texture. The right hand features more complex chordal structures, while the left hand remains steady.

32

changed,

let me be changed

in

Your

changed,

let me be changed

in

Your pres -

C \flat A \flat m7D \flat 7susD \flat 7C \flat 2
E \flat D \flat 7
F

34

pres - ence.

Oh

- ence.

mp

I stand in awe,

A \flat m
G \flat G \flat C \flat
D \flat

36

36

unison mp

To - tal - ly

I stand in awe,— so a - mazed,—

so a - mazed,— to - tal - ly

G \flat G \flat ²/_{B \flat}

38

38

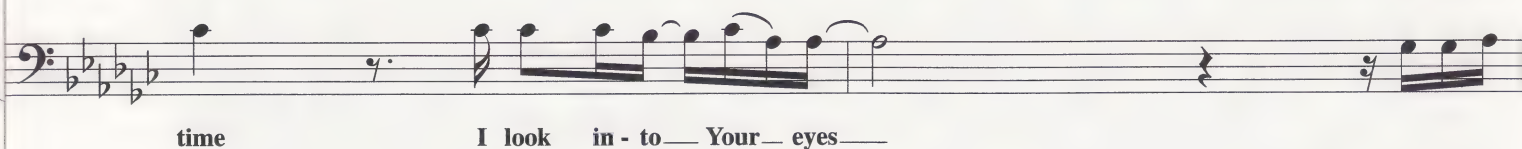
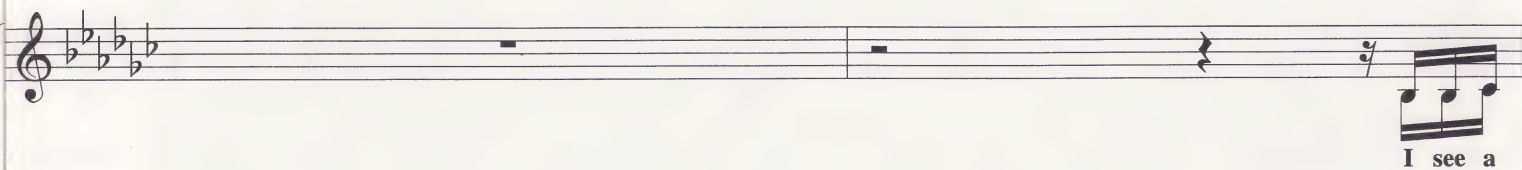
changed by— Your— pres - ence.

changed by— Your— pres - ence for - ev - er.——

changed by— Your— pres - ence for - ev - er.—— Ev - 'ry

C \flat C \flat /_{D \flat} A \flat m/_{G \flat} G \flat

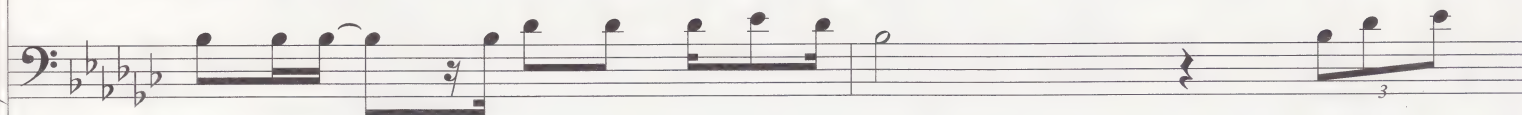
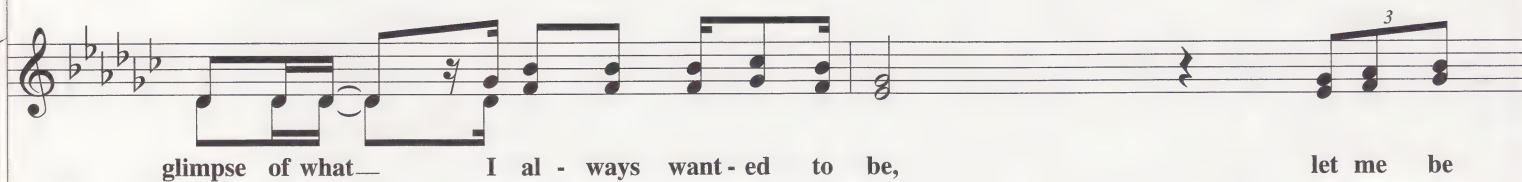
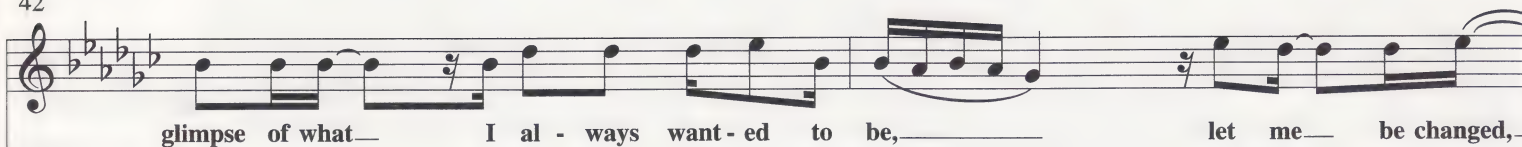
40



Abm

Abm
GbDb
F

42



Gb

Bbm
F

Ebm

Ebm7
Db

44

let me be changed in Your

changed, let me be changed in Your pres -

Chords: C^b , $A^b m^7$, $D^b 7^{sus}$, $D^b 7$, $C^b 2 / E^b$, $D^b 7 / F$

46

pres - ence, Oh, Lord. Let me be changed, -

- ence. Let me be

Chords: $A^b m$, G^b , $E^b m^7(4)$, $G^b 2 / B^b$

48

let me be changed in Your pres -

changed, let me be changed in Your pres -

$A\flat m$ $A\flat m$ $G\flat$ $D\flat 7sus$ $D\flat 7$ $C\flat 2$ $E\flat$ $D\flat 7$ F

50

- ence, Oh.

- ence. Let me be

$A\flat m$ $G\flat$ $E\flat m 7(4)$ $G\flat 2$ $B\flat$

52

Let me be changed in Your pres -

changed, let me be changed.

mp

Abm

Abm
Gb

Abm7
Db

54

SOLO only
a tempo

ence. — Let me be

Abm *Gb2* *Ebm7(4)*

a tempo

56

changed, —

let me be changed. —

Thank —

Cbmaj9(6)

Db7sus

58

— You for — Your pres - ence, ———— thank — You for ———— Your grace, ————

G \flat 2 Ebm7(4)

60

— I wan - na see ———— Your heav - en - ly face. ————

Cbmaj9(6) D \flat 7sus

62

Ooo, ———— Je - sus, ———— Your

G \flat 2 Ebm7(4)

64

love em - brac - es me, ———— You set me free, ———— I stand in awe. ————

Cbmaj9(6) C \flat D \flat A \flat m G \flat G \flat 2

Our God

Words and Music by
HARLAN ROGERS

With expression ♩ = 69

Chord progression: Ebm7(4) Cbmaj7 Gb2/Bb Gb/Bb Gbmaj7/Bb Cb2

Performance markings: *begin slightly slower*, *accel.*, *rit.*

Chord progression: Gb2/Db Bb7(#5) Ebm11 Cb2

Performance markings: *accel.*, *rit.*

Chord progression: Gb2/Bb Abm11 Db7/Ab Abm7(b5) Bb7(#5) Cbmaj7(6) Cm7(b5)

Performance markings: *rit.*

Chord progression: Gb2/Db Db7 Cb2/Gb Gb Abm/Gb

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12

CHOIR unison
mp

Ho - ly, ho - ly, ho - ly is the Lord Al - might - y.

Chords: $G\flat^2$, $D\flat^7_{sus}$ $A\flat$, $D\flat^7$ $A\flat$, $G\flat^2$ $B\flat$, $C\flat^2$, $G\flat$ $D\flat$, $B\flat^7$ D , $B\flat^7(\sharp 5)$, $E\flat m^2$

16

Glo - ry and hon - or and pow - er be - long un - to our

Chords: $Daug$, $E\flat m$ $D\flat$, $Cm^7(\flat 5)$, $A\flat m$ $C\flat$, $A\flat m^7(4)$, $D\flat^7_{sus}$, $D\flat^7$

19

God. Ho - ly, ho - ly, ho - ly

Chords: $C\flat^2$ $G\flat$, $G\flat$, $A\flat m$ $G\flat$, $G\flat^2$, $D\flat^7_{sus}$ $A\flat$, $D\flat^7$ $A\flat$, $G\flat^2$ $B\flat$, $C\flat^2$

22

is the Lord— Al - might - y. — Glo - ry and hon - or and

G \flat D \flat B \flat 7 D B \flat 7(#5) E \flat m2 Daug E \flat m D \flat

25

pow - er be - long un - to our God.

Cm7(b5) A \flat m C \flat A \flat m7(4) D \flat 7sus D \flat 7 C \flat 2 G \flat G \flat

28

unison
mf

Ho - ly and right - eous and — true, — we — give our prais - es to —

Dmaj7 E/D C \sharp m7 F \sharp m7 Bm7 D/E

31

You. Mer - ci - ful heav - en - ly Fa - ther,

A² F[#]m⁷ Dmaj⁷ C[#]7 F[#]m F[#]m/E

34

there is no oth - er like You.

F[#]m⁷/B B⁹ Bm⁷/E C[#]7sus C[#]7

36

Ho - ly, ho - ly, ho - ly is the Lord Al -

unison

G^b2 D^b7sus/A^b D^b7/A^b G^b2/B^b C^b2 G^b/D^b B^b7/D

might - y. Glo - ry and hon - or and

unison

Bb7(#5) Ebm2 Daug Ebm Db

41

pow - er be - long un - to our God.

Cm7(b5) Abm Cb Abm7(4) Db7sus Db7 Cb2 Gb Gb

44

unison *mf* Ho - ly and right - eous and true,

mp Ooo,

Dmaj7 E D C#m7 F#m7

46

we ——— give our prais - es ——— to ——— You. ———

mf

Bm⁷ $\frac{D}{E}$ A² F#m⁷

48

Mer - ci - ful heav - en - ly Fa - ther, ———

Dmaj⁷ C#⁷ F#m $\frac{F\#m}{E}$

50

there is no oth - er like You. ———

F#m⁷ $\frac{B}{B}$ B⁹ $\frac{Bm^7}{E}$ C#⁷sus C#⁷

52

Ho - ly, ho - ly, ho - ly is the Lord Al -

unison

G \flat 2 D \flat 7 sus / A \flat D \flat 7 / A \flat G \flat 2 / B \flat C \flat 2 G \flat / D \flat B \flat 7 / D

55

might - y. Glo - ry and hon - or and pow - er,

unison

B \flat 7(#5) E \flat m2 Daug E \flat m / D \flat Cm7(b5) A \flat m / C \flat B \flat 7(#5)

58

glo - ry and hon - or and pow - er,

E \flat m Daug E \flat m / D \flat Cm \flat 7(b5) A \flat m \flat 7 / C \flat

61 *mf* *unison mp*

glo - ry and hon - or and pow - er be -

Daug Ebm
 $D\flat$ $Cm7(\flat 5)$ $A\flat m$
 $C\flat$

63 *rit.* *a tempo*

long un - to our God.

$A\flat m7(4)$ $D\flat 7sus$ $D\flat 7$ $Ebm7(4)$ $Cbmaj7$ $G\flat 2/B\flat$ $G\flat/B\flat$ $G\flat maj7/B\flat$

rit. *a tempo*

66 *molto rit.*

molto rit.

$C\flat 2(\sharp 4)$ $C\flat$ $D\flat 7$ $D\flat 7sus$ $C\flat 2/G\flat$ $G\flat$

Forever I Will Be Yours

Words and Music by
GREG FADNESS

Moderately in four ♩ = 103

Chords: D/A, Am7, G, G/F#, Em, Gmaj7/D, C2, D7sus

Lyrics: Heav - en - ly Fa - ther, I come be - fore You

Performance Instructions: *mf* (mezzo-forte), *WOMEN unison*

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13

with all my cares. I lift my hands

D⁷_{sus} G G⁺_{F#}

15

to You in sur - ren - der, who can com - pare?

Em G^{maj}₇_D C² D⁷_{sus}

18

Change my heart, O God, for I long

Em⁷ C² Em⁷ C²

21

to be like You, to be like You.

D C²

24

CHOIR *f*

You are — light, —

You are ho - ly,

for -

G

D

G
D

D

D
AAm⁷

27

ev - er

I will — be

Yours. —

You are — love, —

You show mer -

C²C²
E

G

D

G
D

D

30

- cy,

for - ev - er I will — be Yours. —

mf

For -

D
A Am⁷C²D⁷susC²

33

mf

La la la la — la la la — la la la — la la

ev - er I will — be Yours.

Em $\frac{D}{E}$ Em $\frac{D}{E}$ Em $\frac{D}{E}$ $\frac{G}{E}$ $\frac{G}{C}$ $\frac{D}{C}$ $\frac{Em}{C}$ $\frac{D}{C}$ $\frac{Em}{C}$ $\frac{D}{C}$

36

mp

la la la

Am7 $\frac{D}{A}$ Am7

40

unison mf

Heav - en - ly Fa - ther, I come be - fore — You —

unison

G $\frac{G}{F\#}$ Em $\frac{Gmaj7}{D}$ C2

43 *unison*

with all my cares. I lift my hands to You in sur - ren -

D7sus G G F# Em Gmaj7
D

46

- der, who can com - pare? Change my heart, -

C2 D7sus Em7 C2

49 O God, for I long to be like You, -

for I long, -

Em7 C2

52

to be like You. *f* You are light,

D *C2* *G* *f*

55

You are ho - ly, for - ev - er I will be Yours..

D *G/D* *D* *D/A* *Am7* *C2* *C2/E*

58

You are love, You show mer - cy, for -

G *D* *G/D* *D* *D/A* *Am7*

61 1.2.

ev - er I will be Yours. You are light,

1.2. C2 D7sus G

63 3.

ev - er I will be Yours. *mf* For - ev - er I will be Yours.-

3. C2 D7sus C2

66 rit.

Em D/E Em D/E Em D/E G/C D/C Em/C D/C Em/C D/C Am7(4) Em11

rit.

You Rescued Me

Words and Music by
GEOFF BULLOCK

Moderately, with a beat ♩ = 77

3 *mf* $F\sharp m$
E E $F\sharp m$
E $F\sharp m$
C# $C\sharp m7$

3 $G\sharp m7$ $F\sharp m7(4)$ $B7sus$ $F\sharp m$
B


5 $F\sharp m$
E E $F\sharp m$
E $F\sharp m$
C# $C\sharp m7$

7 *SOLO mf*
You res - cued me—

$G\sharp m7$ A^2 $B7sus$

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10  1st time: SOLO

and picked me up, a liv - ing hope of grace re - vealed;

2nd time: WOMEN unison

and picked me up, a liv - ing hope of grace re - vealed;

E B D# C#m7



13

A life trans - formed in right - eous - ness, Oh Lord, You have

A life trans - formed in right - eous - ness, Oh Lord, You have

G#m7 Amaj9 E2 G# C#m7



16

res - cued me. For - giv - ing me, You healed my heart

res - cued me. For - giv - ing me, You healed my heart

add MEN: 2nd time

F#m7 E G# B7sus E



19

and set me free from sin and death; You brought me life,

B/D# C#m7 G#m7

22

You've made me whole, Oh Lord, You have res - cued

Amaj9 G#m7 C#m7 F#m7 E/G#

25

me. _____

CHOIR: both times
f

me. _____ And You loved _____ me be - fore I knew _____ You and You

B⁷_{sus} *F#m B* *F#m E* *E* *F#m C#* *C#m7*

f

28

knew me for _____ all _____ time. _____ I've been cre - at - ed in Your im -

F#m E F# *E G#* *A⁶ B* *F#m B* *F#m E* *E*

31

age, — Oh — Lord. — And You bought —

$F\sharp m$ $C\sharp m7$ B B B $B7$
 $C\sharp$ A $G\sharp$ $F\sharp$

34

me and You sought — me, Your blood poured out — for — me. —

$F\sharp m$ E $F\sharp m$ $C\sharp m7$ $F\sharp m$ E E $A6$
 E $C\sharp$ $F\sharp$ $G\sharp$ B

37

A new cre - a - tion in Your im - age, Oh — Lord. —

$F\sharp m$ E A E
 E $G\sharp$

40

SOLO *mf*

You res-cued me, —

You res-cued me, —

unison
mf

Res-cued me, —

B⁷_{sus}B⁷F[♯]m⁷(4)B⁷_{sus}

44

You res-cued me, —

You res-cued me, —

res - cued me, —

res-cued me, —

E

C[♯]m⁷G[♯]m⁷F[♯]m⁷B⁷_{sus}

48

2nd time to Coda 

You — res - cued me. —

res - cued me, —

You res - cued me. —

2nd time to Coda 

E C#m7 G#m7 F#m7(4) B⁷_{sus}

52

D.S. al CODA 

You res - cued me —

D.S. al CODA 

F#m/E E F#m/E F#m/C# C#m7 G#m7 A/B A/B

⊕ CODA

56

You res - cued me. ———

⊕ CODA

F#m7(4) B⁷sus F#m/E E F#m/E

59

rit. rit. rit.

F#m/C# C#m7 G#m7 F#m7(4) E

Grace Alone

Words and Music by
SCOTT WESLEY BROWN
and JEFF NELSON

With feeling ♩ = 60

Am² Cmaj⁷_G Fmaj⁹ Dm⁷(4) Am⁷(4) F²(#4) F C²_E F²

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment. The second system continues the melody and accompaniment. Chord symbols are written above the treble staff. The tempo is marked as 60 beats per minute.

5 Am F# B7(#5) B7 Em⁷ Am⁷ Dm⁷ Dm C G⁷sus G⁷

The piano accompaniment for the first vocal line. It features a treble clef staff with chords and a bass clef staff with a simple harmonic accompaniment. Chord symbols are written above the treble staff.

9 SOLO 1: 1st time only
mp

1. Ev - 'ry prom - ise we can make, ev - 'ry prayer and step of faith,

The vocal melody for the first line of the song. It is written on a single staff with a treble clef. The lyrics are written below the staff.

MEN: 2nd time
mp

2. Ev - 'ry soul we long to reach, ev - 'ry heart we hope to teach,

The vocal melody for the second line of the song. It is written on a single staff with a treble clef. The lyrics are written below the staff.

C Csus D C Fmaj⁹ G⁷sus G⁷ C Csus D C F G⁷sus G⁷

The piano accompaniment for the second vocal line. It features a treble clef staff with chords and a bass clef staff with a simple harmonic accompaniment. Chord symbols are written above the treble staff.

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13

ev - 'ry dif - f'rence we will make is on - ly by His

mel.
ev - 'ry - where we share His peace is on - ly by His

Am F2(#4) F C²/_E F2 Dm7 Dm/_C

16

SOLO 2: 1st time only

— grace. Ev - 'ry moun - tain we will climb,

WOMEN: 2nd time
mp

Ev - 'ry lov - ing word we say,

grace.

G⁷_{sus} G7 C C^{sus}/_D C/_E Am7 C/_G G/_F

19

DUET: 1st time only

ev - 'ry ray of hope we shine, ev - 'ry bless - ing

CHOIR: 2nd time only

ev - 'ry tear we wipe a - way, ev - 'ry sor - row

C $\begin{smallmatrix} C_{sus} \\ D \end{smallmatrix}$ $\begin{smallmatrix} C \\ E \end{smallmatrix}$ F G^7_{sus} G7 Am F2(#4) F

22

left be - hind is on - ly by His grace.

*CHOIR: both times
mf*

turned to praise is on - ly by His grace. Grace a -

$\begin{smallmatrix} C^2 \\ E \end{smallmatrix}$ F2 Dm7 $\begin{smallmatrix} F \\ G \end{smallmatrix}$ C $\begin{smallmatrix} C \\ E \end{smallmatrix}$

25

lone which God sup - plies, strength un - known He will pro - vide; Christ in

mf

F Dm⁶/_F Dm/_B C² C²/_E F Dm⁶/_F G⁷/_B C C²/_E

29

us, our Cor - ner - stone, we will go forth in grace a - lone.

2nd time to Coda ⊕

F E⁷_{sus} E⁷ A^m F^m⁶/_{A^b} C²/_G F^{maj}⁹/_G C²

33.

D.S. al CODA %

Am F²(#4) F C²/_E G[#]aug Am Dm⁷ Dm/_C G⁷_{sus} G⁷

D.S. al CODA %

♩ CODA

37

Soloists may ad lib. both times
Alto cues: 2nd time

lone. Grace a - lone ——— which God sup - plies, strength un -

♩ CODA

C C²_E F Dm⁶_F Dm_B C² C²_E

40

known ——— He will pro - vide; Christ in us, our Cor - ner -

F Dm⁶_F G⁷_B C C²_E F E⁷_{sus} E⁷

43

1.

stone, we will go forth in grace a - lone. Grace a -

1. Am Fm⁶_{Ab} C²_G Fmaj⁹_G C C_E

46

2. SOLO 1
(as is)

SOLO 2
mp

Our Cor - ner - stone, we will go forth,

stone, we will go forth,

unison
mp

unison
mp

we will go

2.
Am Fm6
Ab C2
G F9

49

SOLO 1

SOLO 2

poco a poco rit.

Ah, in grace a lone, we will go forth.

SOLO 1

forth, we will go forth.

C2
E F2 C2
G Fm6
Ab Am2 Fm6
Ab

poco a poco rit.

52

DUET

— forth — in grace a - lone.

G¹² Fmaj9 G C

55 N.C.

freely * freely

59

*Accomp. Track ends here. Full album includes the remaining instrumental ending.

63

67

71

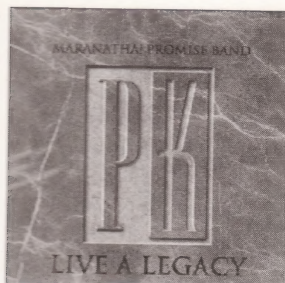
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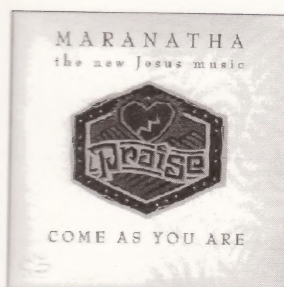
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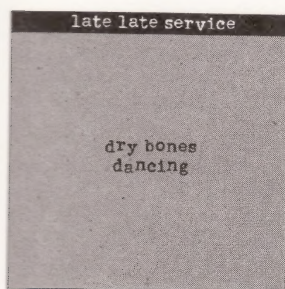
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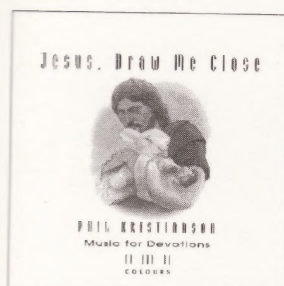
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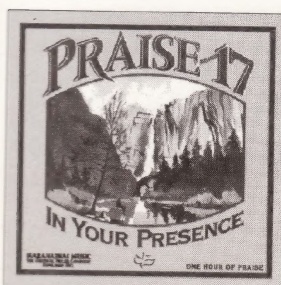
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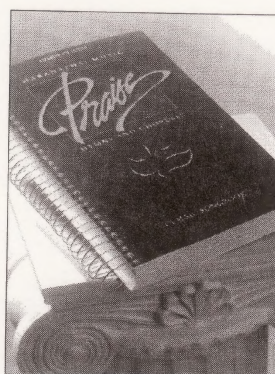
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FATHER OF LIFE

SHALLOW WATER

I CAN BEGIN

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I STAND IN AWE

OUR GOD

FOREVER I WILL BE YOURS

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